

SIMON FRASER UNIVERSITY

S 73-80

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

Subject FACULTY OF INTERDISCIPLINARY STUDIES
- FURTHER OFFERING OF GS 075-2,
GS 100-3, GS 101-3, GS 200-3

Date JUNE 28, 1973

- MOTION 1: "That Senate approve, as set forth in S.73-80, that General Studies 075-2 - Issues and Answers - be approved for further offering from time to time at the discretion of the Faculty of Interdisciplinary Studies."
- MOTION 2: "That Senate approve, as set forth in S.73-80, that General Studies 100-3 - Modern Art and Its Mainsprings: Eighteenth Century, and General Studies 200-3 - Modern Art and Its Mainsprings: Nineteenth Century - each be approved for offering once again with further review to be undertaken."
- MOTION 3: "That Senate approve, as set forth in S.73-80, that General Studies 101-3 - Formal Development of the Symphony - be approved for offering once again with further review to be undertaken."

SIMON FRASER UNIVERSITY

S.73-80

MEMORANDUM

To: SENATE

From: I. MUGRIDGE, CHAIRMAN

SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

Subject: FACULTY OF INTERDISCIPLINARY STUDIES
- FURTHER OFFERING OF GS 075-2,
GS 100-3, GS 101-3, GS 200-3

Date: JUNE 28, 1973

The most recently called meeting of the Senate Committee on Undergraduate Studies was non-quorate because of the absence of sufficient voting members. Those in attendance agreed to consider and to have transmitted to Senate the recommendations of the Faculty of Interdisciplinary Studies on a number of General Studies courses earlier approved by Senate for one-time offerings and now reviewed for consideration for further offering.

The members in attendance recommend approval as follows:

That General Studies 075-2 - Issues and Answers - be approved for further offering from time to time at the discretion of the Faculty of Interdisciplinary Studies.

That General Studies 100-3 - Modern Art and Its Mainsprings: Eighteenth Century, and General Studies 200-3 - Modern Art and Its Mainsprings: Nineteenth Century each be approved for offering once again with further review to be undertaken.

That General Studies 101-3 - Formal Development of the Symphony be approved for offering once again with further review to be undertaken.

It was the opinion of those in attendance that the non-quorate nature of the meeting should not prevent the request of the Faculty of Interdisciplinary Studies for authorization of further offerings from being transmitted to Senate.

IM:jb

SIMON FRASER UNIVERSITY

SCUS 73-22

MEMORANDUM

To Ian Mugridge
Asst., Academic Vice President

Subject Course Review - General Studies
Courses

From R. C. Brown, Dean
Faculty of Interdisciplinary Studies

Date June 21, 1973.

Please find attached the course review material for:

General Studies 075-2
General Studies 100-3
General Studies 101-3
General Studies 200-3

General Studies 075-2

General Studies 075-2, Issues and Answers, was offered by Dr. K. Burstein during the 1972-3 semester.

Statistical Data

	initial	final
enrolment	26	23

Student Evaluation

Students were asked to provide an "open-ended" evaluation of the course. Sixteen responded, the general interpretation was that the course was well prepared and provocative. It was felt that it would only work with small groups of students; and that, because of the subjective nature of the content, it would be more appropriate as a pass-fail venture. (Comments attached.)

Faculty Evaluation

Professor Burstein considered the course to be successful and has expressed a desire to offer it again in the Summer of 1974.

Evaluation of the Undergraduate Studies Committee, Faculty of Interdisciplinary Studies

The Undergraduate Studies Committee noted the report of Prof. Burstein and the student evaluations for the course. It is our belief that the course was an initial success from both the faculty and student point of view, and we recommend that it be offered again.

GENERAL STUDIES 075

"ISSUES" AND "ANSWERS"

DR. K. BURSTEIN

WHILE THE TRANSMISSION OF INFORMATION IS ESSENTIAL TO THE PURPOSE OF A UNIVERSITY, THAT PURPOSE IS FULFILLED ONLY WHEN STUDENTS--AND FACULTY--TAKE THIS INFORMATION, EXAMINE IT, QUESTION IT, REINTERPRET IT, REFORMULATE IT, ELABORATE UPON IT AND--HOPEFULLY--ULTIMATELY ADD TO IT.

TO BE SUCCESSFUL, THIS PROCESS REQUIRES THE KIND OF OBJECTIVITY OR EMPIRICISM ASSOCIATED TYPICALLY WITH THE SCIENCES. UNFORTUNATELY, HOWEVER, WHILE WE CAN FAIRLY QUICKLY AND EASILY PICK OUT SOME FLAW IN AN EXPERIMENT OR SCIENTIFIC ARGUMENT WHICH DOES NOT VITALLY AFFECT OUR PERSONAL LIVES, WE DO NOT ALWAYS PERCEIVE VIRTUALLY IDENTICAL FLAWS IN "ISSUES" AND "ANSWERS" PRESENTED TO US IN THE MAIL, ON THE MALL AND VIA THE NEWS MEDIA, THOUGH THEY SOMETIMES HAVE A TREMENDOUS EFFECT ON OUR LIVES AND THOSE AROUND US, E.G., MACARTHYISM.

THIS COURSE IS AN EXPERIMENTAL ATTEMPT TO MAKE THE HALLMARK OF A UNIVERSITY STUDENT THE FACT THAT HE DOES NOT ACCEPT UNCRITICALLY "ISSUES" AND "ANSWERS" THAT HE HAS NOT CAREFULLY AND THOUGHTFULLY EXAMINED.

THE COURSE WILL DEAL WITH A VIRTUALLY UNLIMITED RANGE OF TOPICS, NEVER ATTEMPTING TO PROVIDE ACTUAL SPECIFIC ANSWERS FOR SPECIFIC QUESTIONS, BUT ALWAYS FOCUSING ON THE NEED FOR UNDERSTANDING AN "ISSUE" OR "ANSWER" BEFORE BEING INFLUENCED BY IT. TOPICS WHICH COULD BE INCLUDED RANGE FROM "FOREIGN TROOP DEPLOYMENT IN VIET NAM" TO "PEOPLE WHO DO NOT LOOK YOU IN THE EYE ARE LIARS."

The primary function of a University is not, as is sometimes implied, the transmission of information from teacher to student. Rather it is, in a sense, to prepare each student to become his own theorist. To make his own judgments, rather than to accept, uncritically, those of others. Thus, while the transmission of information is essential to the purpose of a University, its primary goal is fulfilled only when students take this information, question it, elaborate upon it, reformulate it, reinterpret it, and, ultimately, add to it. Or, in a word, the principle function of a University is to make people think.

Of the greatest importance in this fundamental task of a University is the ability to weigh information objectively. To this end, we offer various courses under various names which deal with methods currently employed for the objective assessment and evaluation of information and data. For example, to name some, we have courses in History, Psychology, Biological Sciences, Physics, BSF, PSA in the application of "the scientific method" to the specific subject matter of these disciplines.

Unfortunately, it is not always seen that these same techniques for protecting ourselves against biased, preconceived and/or emotional conclusions within a specific academic discipline can also be employed to examine the many "facts" and "explanations" we encounter in everyday life. While a student in a particular discipline may see immediately that a certain conclusion is not necessarily valid because of an identifiable uncontrolled factor, the same person oft times accepts uncritically conclusions presented on the mall, in the mail and via the various "news media" despite the fact that, subjected to the same sort of scrutiny, it, too, is not necessarily true.

There are countless examples of actions taken, not only in the university, but throughout the world, which would have been revealed to be unnecessary if someone had taken the time to check the "facts" presented to justify these actions.

For whatever reasons, the evidence seems to be overwhelming that there is little transfer, in terms of application, of the research attitude taught in specific disciplines to problems and positions in everyday life. It is therefore proposed that the University offer a course specifically designed to demonstrate the applicability of these techniques to common everyday problems.

By doing so, several goals may be achieved. First, we would take a giant step toward making it explicit that our purpose is not simply the transmission of information, but is the development of thoughtful educated future citizens.

Secondly, over the course of years, we would produce a population of graduates, the majority of whom would be immune to being stampeded by emotional ill-considered arguments lacking empirical support. A good many of the problems and crises in this world--not to mention the violence--stems from the acceptance of unexamined slogans, cliches and shibboleths. If just a small percentage of University students can be made to look at all issues critically and thoughtfully, the University would perform a tremendous service to both its students and to future generations. Indeed, if other Universities followed suit, we would eventually virtually eliminate people who righteously respond to propaganda, rumors and misinformation.

Although there are, at present, no courses required of all students, it is hoped that Senate would consider this course as a requirement for all SFU degrees.

C. How does this course fit the goals of the department?

Not applicable

D. How does this course affect degree requirements?

It is proposed that the course be acceptable toward all University degrees. While no course is presently required of all students, Senate might wish to consider this possibility for this course.

Otherwise, there is no effect upon degree requirements.

E. What are the calendar changes necessary to reflect the addition of this course?

Addition of course number and description.

F. What course, if any, is being dropped from the calendar if this course is approved?

none

G. What is the nature of student demand for this course?

It is anticipated that student demand will be substantial.

H. Other reasons for introducing the course.

There would seem to be a tremendous need for a course of this type in that, both in the University and in the community, there is little evidence that this type of guidance is being provided elsewhere. In addition, if it is possible to instill a research attitude in students, this approach would hopefully be transferred to the children of these students when they become parents. Also, some of these students will become teachers and thus have the opportunity of instilling a research approach in tomorrow's citizens via the schools.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

Several faculty have expressed willingness to teach such a course if Departmental release is possible.

Burstein

Harper

Reckhoff

B. What are the special space and/or equipment requirements for this course?

None

C. Any other budgetary implications of mounting this course:

No

It would be possible to have "labs" during which specific problems, selected perhaps by students on an individual basis, were subjected to examination, but there does not seem to be, at the present time, any provision for funding TA's in General Studies.

Approval:

Curriculum Committee:

Dean of Faculty:

Robert C. Brown

Senate:

General Studies 075 - Issues and Answers

Professor: K. Burstein

Student Comments

My personal opinion is that this course was very interesting and stimulated thought about matters which are not considered in any other course (from my experience) at this university. I think it should be given again, with the hope that the classes would not get too large.

The course would probably be ~~very~~ different if given by someone else.

G.S-075 IS A COURSE THAT SHOULD BE OFFERED

AGAIN WITH A LIMITED ENROLLMENT. THE SUBJECT MATTER WOULD LOSE A LOT OF IT'S MEANING IN THE VAST EXPANSES OF A ROOM FILLED WITH 500 PEOPLE. IT WOULD ALSO BECOME A MORE STRUCTURED TYPE OF COURSE DUE TO THE NUMBER OF PEOPLE. THE COURSE NOW IS A THINKING TYPE OF COURSE, WHICH IS A NICE CHANGE.

I feel this is a valuable course because
^{attempt to reach} it, ~~reaches~~ the crux of the problem of university:

~~What is the~~ the problem of thinking and learning,
rather than information; what to do with information.

It tries to get people to think rather than consume ideas.
Never mind the answer, what's the question?

But because it is so different from other courses, no information,
it's hard to ~~of~~ adjust to, to decide what the course is.

Thus it could do with a little time to develop to help
with this ~~is~~ make the adjustment easier.

I got to a little mad at the opinions of the professor
filling up the classes, but I realize the difficulty.

G.S. 075 should be given again. Perhaps
more readings should be made available of
than Chase's, the Tyranny of Words. Course
has possibilities. Why not try someone from
two disciplines such as Psych and Philos
could alternate lectures. Liberal example
other than what Dr. Bernstein presented, aga
perhaps from the readings. More guest
lecturers.

I must say that this course is the most
provocative course I've had thus far, in the
sense that it made me think & question,
and wonder about things. However, I also
think that given by someone less dynamic
and more structured, the course might not
be as ~~of~~ existing (?). However, I would like
to see you give this course again.

An enlightening course, which I would strongly recommend. It
has been of significant value to me as it made me start to
question many "ridiculous statements." Finally I have
learned to not to accept anything on individual say
but rather to evaluate it in ~~terms~~ of logical
terms. Recommended for every student at this
university.

The instructor was great!

I have found the course well worthwhile. It's purpose
not quite clear to me, but what I did see is that too
many times people make decisions or act on information
that they categorically accept without any real supporting
logical, unemotional fact. Now I tend to sit back &
think when someone says something, instead of getting
up and saying YES! or No! immediately.

I'm writing on a left-handed desk
so maybe you shouldn't take this
seriously.

you'd be pleased to know I'm not
enrolled in this course - I come because
I like the way you present yourself -
verbally that is. I don't know really
what the essence of this course is (because
I come half-way thru), not that anyone
else does either, but I enjoy the
things we (actually you) talk about.

that's it. I haven't anything
intellectually deep to say so take this
as a complement on your style.

P.S.

you remind me of my
father - maybe you know
him - brought up in Flatbush
went to Monroe High & went
to NYU.

Signed

a fellow non scheyetz.

RE: GENERAL STUDIES -
075-2

PROFESSOR - H. BURSTEIN.

- THIS COURSE WAS THE MOST PROVOCATIVE AND INTERESTING THAT I HAVE TAKEN IN 6 SEMESTERS AT S.F.U.
- THE OBSERVATION THAT BURSTEIN IS A "SHIT-DISTURBER" WAS BORNE OUT-BUT THAT DOESN'T DETRACT FROM THE MAN OR THE COURSE. INSTEAD WE WERE GIVEN NEW INSIGHT INTO THE 'SEARCH FOR TRUTH' AND TAUGHT TO THINK BEFORE FALLING FOR RHETORIC, WHOEVER MAY BE EXPOUNDING.
- I HAVE RECOMMENDED THIS COURSE TO OTHER STUDENTS AND WOULD HOPE THAT THE COURSE IS CONTINUED.

Dr. Puddles 1/10

Having referred it back over a
week. I would suggest an essay
paper or test be given so students
have some idea what they're trying to
learn. It might be good to have
a loose seating room, gather around

tables more like a tutorial for open
discussion which we put into
practice the idea that K. B. Weinstein is
trying to put over to us. He is good-
has been an invaluable course. It wd
be a good course for many faculty
members, especially Senate members & some
committee members to take - Compulsorily

I strongly recommend it

over the course. Most of the time my
mind is in a jumping state of being when
I leave. I can honestly say I have
learned to question a lot of things I
used to take for granted. Prof has a
great sense of humor and is enjoyable
to listen to. Usually very stimulating. What
~~is~~ else can I say? Don't know
Believing sometimes.

There is a definite need for a course like this. I took it because I was disappointed that my experience in a philosophy course (Theory of knowledge Phil 100) didn't help me sort out the irrational elements of thought. Surely one of the functions of a university should be to teach its students how to analyse, and criticize.

Perhaps in considering content area it might be helpful to use the mechanics of debate - stating the pros and cons & in a less formal setting - (I think the arrangement of this class inhibits student participation).

Perhaps the students should suggest topics that they think are relevant to them.

There seems to exist in this class a fear of really getting involved in a gut-issue. Controversy should be invited. Credits are O.K. - but there should be an expectation of student performance either in writing a short paper or marking on class participation. It was too easy to just sit - or even not show up.

Course - I have thoroughly enjoyed this course.

At the beginning

~~At the beginning~~ I didn't know ~~of~~ what we were discussing was really important & relevant to me but it soon became apparent that it was & is. I have learned quite a new way to think of people & to listen to people. I don't know if it is right to analyse people this way but it has helped me to understand some people.

The material in the course sometimes was boring - ex. - the Peak discussions, however it wasn't a failure for me. Now when I read something, I try to sort out the bullshit from the valid.

~~The~~ Worth while course. Too bad most people didn't take it. I know some that would of come to ~~me~~ a more self-awareness.

Profs - Dr. Bernstein is a very amusing & interesting person. This informal classroom situation is ideal for him, I feel. When discussing something vague he is capable of making me understand (I think) what he is getting to by using very personal situations. Things that affect me.

Good Courses should continue & advertise to others.

27/10/75

6.11.1975

John's final seems to have been to
illustrate the necessity for
good samples of an agreed
scope for an examination
or learning action - a point
well taken - but I think the
'issues' looked at (primarily - grading)
were overdone - possibly at the
stage in the semester when P.S.A.
was in a state of crisis as potential
work - might well have been
highlighted in seminars (the T.S.C.
for example - in short, the
'Kavanaugh' or 57 more current
issues - would have been more interesting,
with university & non-university
included

Also more feedback probably obtainable
from a seminar meeting situation

- determination of structure of course
would have been appreciated at beginning
to paper exam or what?

General Studies 100-3

Modern Art and Its Mainsprings: Eighteenth Century - offered by
A. Grants during the 1972-3 semester.

Statistical Data

	initial	final
enrolment - day	78	83
- evening	29	24
- total	107	107

Student Evaluation

Student responses to questionnaires handed out to them to evaluate the course varied. Almost all of the respondents considered the course to be of high value to them, but there was a mixed reaction concerning the quality of the instruction. For detailed comments, see the attached samples of the questionnaires.

Faculty Evaluation

Professor Grants considered the course to be highly successful and proposes to offer it again if it is re-approved by Senate. (See attached report.)

Evaluation of the Undergraduate Studies Committee, Faculty of Interdisciplinary Studies

The Undergraduate Studies Committee considered the report of Prof. Grants, and the student evaluations. We recognized the mixed reactions of the students to the course, but noted that this is a new course developed by Dr. Grants, in a new teaching area. Thus we decided to compare the results of student questionnaires in G.S. 100 with those for G.S. 200. We noted that in this comparison between the two courses, that there was a noted improvement in the student evaluation of G.S. 200. We felt, therefore, that the general trend of the teaching performance of Prof. Grants in these courses was toward improvement. We also noted that students were^{not} critical of the content of the course and of the course's purpose.

It is our recommendation that the course be offered again.

Faculty of Interdisciplinary Studies, Simon Fraser University, May 30, 1973.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 100 - Modern Art and Its Mainsprings: 18th Century.

A prompt reply would be greatly appreciated.

Did you consider this course to be: superior _____
average _____
inferior

Any comments you might care to make regarding this course would be helpful in making the assessment.

I feel the course could have been presented in a much more direct manner - as it was, it was a hodge-podge of confusing material - specific selections not having much relation to other presentations. The course failed to stimulate or interest and attendance dropped noticeably $\frac{1}{3}$ of the way through.

Faculty of Interdisciplinary Studies, Simon Fraser University, May 30, 1973.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 100 - Modern Art and Its Mainsprings: 18th Century.

A prompt reply would be greatly appreciated.

Did you consider this course to be: superior
average
inferior

Any comments you might care to make regarding this course would be helpful in making the assessment.

It was very interesting and clear that the 18th century art was the basis for modern art. Professor Strantz planned his lectures and slides very well as to put this point across.

RECEIVED
JUN 13 1973
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Faculty of Interdisciplinary Studies, Simon Fraser University, May 30, 1973.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 100 - Modern Art and Its Mainsprings: 18th Century.

A prompt reply would be greatly appreciated.

Did you consider this course to be: superior _____
average / _____
inferior _____

Any comments you might care to make regarding this course would be helpful in making the assessment.

*Please don't have an art program at SFU.
to benefit others, not me. I had to
transfer to Regina to get the art I wanted.*

JUN - 3 1973



SIMON FRASER UNIVERSITY, BURNABY 2, B.C. CANADA
FACULTY OF INTERDISCIPLINARY STUDIES; 291-4152

April 10th, 1973.

Dr. R.C. Brown
Dean
Faculty of Interdisciplinary Studies
Simon Fraser University
Burnaby 2, B.C.

Dear Dean Brown:

I am pleased to submit an analysis of the series of courses titled "Modern Art and Its Mainsprings", consisting of
G.S. 100 - Modern Art and Its Mainsprings - Eighteenth Century
offered Fall Semester 1972, and
G.S. 200 - Modern Art and Its Mainsprings - Nineteenth Century
offered Spring Semester 1973.

This analysis is not meant to be a post-mortem of the courses: I have intended it to show that the series was quite successful in achieving its objectives; that there is a considerable growing interest in the two courses among students and also among some faculty of other departments; and that some ways of improving the courses, without altering their nature, suggest themselves by the analysis.

I would like to put forward the following proposals:

- (i) that G.S. 200 - Modern Art and Its Mainsprings - Nineteenth Century (2:1:0) be offered again in Fall Semester 1973 (concurrently with G.S. 300 - Didactic Art of the Eighteenth Century Revolutions, which was approved by the Senate for Fall Semester 1973), and
- (ii) that G.S. 100 - Modern Art and Its Mainsprings - Eighteenth Century (2:1:0) be offered again in Spring Semester 1974.

Yours sincerely,

Arvid Grants

AG:jc



Analysis of G.S. 100 - Modern Art and Its Mainsprings - Eighteenth Century

The course is designed to introduce the history of modern Western painting. The objective is to develop in the students an awareness of the various different methods of art history, and to train them in such skills as are used by art historians. The course begins with the discussion of the work of Peter Paul Rubens (1577-1640) and Nicolas Poussin (1594-1665) and the effects of their work on Eighteenth Century painting. It ends with the discussion of the work of Jacques-Louis David (1748-1825) and Francisco Goya (1746-1828), placing them firmly in the Eighteenth Century. Particular attention will be paid to the concern of the artists discussed with questions of what is "natural", or "true to nature", and what is "reasonable" or cognitive.

Course Description by Lecture

1. 12 September Rubens and Poussin, as the 18th Century saw them.
2. 19 September Tiepolo and Some Other Italian and French Painters in Italy: Bandits in a Landscape; the grappling with reality and illusion; imagination and the work of painting frescoes.
3. 26 September The Centres of Eighteenth Century Painting: Venice, Paris and London. Collectors and dealers of art. Topographical painters: Canaletto, Guardi, and Piranesi.
4. 3 October Watteau: the art of manners and of psychological relations.
5. 10 October The sensuous trio: Boucher, Fragonard and Greuze. The moral backlash: Diderot's criticism.
6. 17 October Hogarth and Rowlandson. Caricaturists and moralizers. The business of engraving.
7. 24 October Test.
8. 31 October Artists in England and the founding of the Royal Academy: Kneller, Highmore, Thornhill, Jervas, Goupy, Roubiliac, Hoare, Zoffani, Reynolds, and others.
9. 7 November Portrait painting in France: Rigaud, Quentin de la Tour, Perronneau, and Mme Le Brun.
10. 14 November Chardin and Stubbs: still life and animal painting.
11. 21 November The American history of journalistic painters: Benjamin West, Copley, and others in London.
12. 28 November The perfect political artist: Goya or David. Jacques-Louis David's relations to the French Revolution.
13. 4 December Francisco Goya's preoccupation with reason and feeling.

Comments: The structure of the course was quite satisfactory. Students were in good attendance of lectures up to the very last, and showed extraordinary interest in, and an adequate grasp of, the course material and the aims of the course.

The "visual" test, by way of slide projections, encouraged students to study individually the pictures discussed in the course, in order to describe and discuss them and thus to exercise in various different sorts of verbalizing about the visual material. The test should be moved to the latter part of the course for greater effectiveness.

Bibliography

Course Texts. The course texts were chosen to represent various different methodological approaches to the area of study:

1. J.S. Held and Donald Posner, 17th and 18th Century Art, 1972.
2. Michael Levey, Rococo to Revolution, 1966.
3. Claire Gay, Eighteenth Century Painting, 1966.
4. John Canaday, The Lives of the Painters, (Volume Two), 1969.
5. Francis X. J. Coleman, The Aesthetic Thought of the French Enlightenment, 1971.
6. Lorenz Eitner (ed.), Neoclassicism and Romanticism, Sources and Documents, 1970.

Comments: (1) is a "monster" of the sort "introductory text". It attempts to sum up the Baroque and Rococo periods in 450 pp.; it mentions almost every aspect of the periods, but does not provide a study in depth. The reproductions of pictures in the book, however, are quite good in quality and cover the most important ones fairly well. (2) is an argumentative, well-written volume; its level of sophistication requires several readings and a careful assessment before the book is appreciated, but students' final reaction to the book was very enthusiastic. (3) did not arrive. (4) represents the biographical method of art history. (5) a philosophical approach of the "analytic school". (4) and (5) were used by very few students. (6) represents a sociological method.

In the second offering of the course, I wish to specify only one course text:

Michael Levey's Rococo to Revolution, Praeger 1966.

A list of supplementary reading (or "suggested reading") would include the texts listed above, and the following additional books: (the asterisk indicates those volumes which I would wish the University Book Store to purchase in quantities of 20:

(A) Exhibition Catalogues:

1. European Masters of the Eighteenth Century, Royal Academy, London, 1954-5.
2. The Age of Rococo, Merrick, 1958.
3. The Romantic Movement, The Tate Gallery, London, 1959.
4. Goya and His Times, Royal Academy, London, 1963-4.
5. France in the Eighteenth Century, Royal Academy, London, 1963.

(B) General:

- *1. F. Fosca, The Eighteenth Century: Watteau to Tiepolo, Geneva 1952.
2. F.D. Klingender, Art and Industrial Revolution, London 1947.
3. M. Levey, Painting in Eighteenth Century Venice, London, 1959.
4. J. Thuillier and A. Chatelet, French Painting from LeNain to Fragonard, Geneva 1964.
- *5. E.K. Waterhouse, Painting in Britain, 1530-1790, Harmondsworth 1953.

(C) Monographs:

1. Helene Adhémar, Watteau, Paris, 1950 (in French)
2. F. Antal, Hogarth and His Place in European Art, London 1962.
3. A. de Beruete Y. Moret, Goya as Portrait Painter, London 1922.
4. D.L. Dawd, Pageant-Master of the Republic: Jacques-Louis David and the French Revolution, Lincoln, Nebraska, 1948.
5. K. Garas, Franz Anton Maulbertsch, Budapest 1960 (in German)
6. K. Honour, Neo-Classicism, Harmondsworth, 1968.
7. J. Lopez-Ray, Goya's Caprichos, vols. 1-2, Princeton 1953.
8. A. Morassi, G.B. Tiepolo, London, 1955-62.
9. R. Rosenblum, Transformations in Late Eighteenth Century Art, Princeton, 1967.
10. A. du Gué Trapier, Goya and His Sitters, New York, 1964.
11. G. Wildenstein, Chardin, Paris 1933 (in French).
12. G. Wildenstein, The Paintings of Fragonard, London 1960.

Essay Assignments

Two essay assignments were set for the course: one, a book report on an introductory but controversial text on XVIIIth Century painting; two, a research paper on the main topics of the course. The former was due early in the course; the latter, on the last day of lectures.

Comments

Some students complained about the amount of work involved: they felt that they could earn more easy credits in a large number of courses. However, the number of drop-outs was very small. Moreover, the quality of the work done was very high, generally. One explanation for the relatively high quality of work is that there was a large per centage of upper-level students (5th semester and up) in the course.

Course enrolment

107 students completed the course. Of these, 85 were enrolled in the Faculty of Arts, 17 in the Faculty of Education, 4 in General Studies, and one in the Faculty of Science.

Student enrolment by areas of study:

(daytime only)

English	50
Modern Languages	7
History	6
Geography	5
Psychology	5
Philosophy	1
Archaeology	1
Sociology	1
Commerce	1
Undisclosed	6
Total	<u>87</u>

83 daytime

evening

Total

Student enrolment by year of admission to the University:					
Upper Level	1965	2	Lower Level	1971	27
	1966	8		1972	<u>31</u>
	1967	5		sub total	58
	1968	10			
	1969	11			
	1970	<u>13</u>			
sub total		49	total		107

Comments

The fact that a very large per cent of students came from upper levels, that a very high number of students were doing an Arts degree, and that most of them were from the Department of English can be explained.

It had just happened that the Department of English was presenting at the same time a Fourth Year course in XVIIIth Century literature, offered by Dr. Anne Messenger, and Dr. Messenger was interested enough to find out about my course, had advised her students to enrol in it while she herself audited it.

It seems to me that coordinated planning of course offering between departments and faculties would be of special interest to the Faculty of Interdisciplinary Studies. There could be a special committee set up whose task would be to study developing interests in various areas. For example, in Philosophy, one of the presently developing interests is in the taxonomy of pictorial symbols, which should be of interest also in Communication Studies, in Psychology, in History of Art, and to various degrees in almost any branch of Science and Arts disciplines. If the Committee of the sort I suggest would send out invitations to the faculties and departments of this University to contribute courses in classification of pictures at a certain time, there would then come about a concerted effort which would be of a considerable interest to the students and faculty alike. Again, in historical studies, the various disciplines (English, Art, Maths, History) are presently investigating the Eighteenth Century perhaps more than any other slice of space-time. Here there is an area of concerted effort for another semester of course offerings in a very near future.

Slide and Picture Collections, and Projecting Equipment

In the course of the lectures, approximately 600 slides were used. Some 500 of them were new acquisitions, and only a hundred slides were used from existing collections at SFU. The new slides have to be classified and arranged in files. There are no slide housing cabinets to store the slides. There should also be an appointment of a special clerk whose task would be to issue slides and place them back into the collection after the lectures. This is a time consuming work.

Neither the AV slide collection in the Library, nor the Art Gallery Collection is arranged to assist the lecturer. Moreover, these collections are open for general borrowing, and as a result, the lecturer is very often unable to recall the slides which he wants to use in time for the lectures. Hence, these collections are useless to him.

A better projecting equipment must be acquired: there are no 6 x 6 cm slide projectors; and the large 9000+ lecture theatres have no dimming arrangements.

SCUS 13-222

Revision of the Evaluation of General Studies 101-3

General Studies 101-3, Formal Development of the Symphony, was offered during the 1973-1 semester by Professor Babcock.

Statistical Data

	initial	final
enrolment	45	65

Student Evaluation

(see attached)

Faculty Evaluation

(see attached)

Evaluation of the Undergraduate Studies Committee, Faculty of Interdisciplinary Studies

The Committee, after having reviewed the reports made available by Professor Babcock and by students who were enrolled in General Studies 101-3, propose the following course of action.

That G.S. 101-3 be offered in the Fall Semester 1973.

Rationale: It is apparent from the response of students enrolled in the first offering of G.S. 101-3 that the course was highly successful from their point of view. Without exception students responding to our questionnaire indicated that this was one of the more valuable courses which they had been exposed to in their university experience. If there was any criticism of the course, it was that the professor attempted to cover too much material in too short a time. Some recommended that the course should be divided into a two semester sequence, to allow time for more background material to be developed prior to actual exposure to music. In response to these criticisms, the instructor has recommended in his report that the course be divided in future into a two semester sequence in the general history of music. However, the Committee feels that the course should be offered in its original form at least once more prior to any consideration of dividing the course over a two semester period.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 101 - Formal Development of the Symphony.

Did you consider this course to be: superior _____
average _____
inferior _____

Any comments you might care to make regarding this course would be helpful in making the assessment.

I enjoyed this course very much, particularly the way in which Prof. Babcock presented it. I did not have much background and for this reason my scope of knowledge concerning symphonic structure and development was nil. I feel confident in saying that I now know a little about classical music which is ~~necessary~~ has opened many doors. I find I understand English poetry much more since music and poetry are structured in much the same way. I definitely think this course is of great value and has enriched my appreciation for music as well as poetry and since my major is English I feel this course has done me greatly benefited from it and I would suggest others to enrol in it.

JUL - 4 1973

Faculty of Interdisciplinary Studies, Simon Fraser University, May 30th, 1973

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 101 - Formal Development of the Symphony.

Did you consider this course to be: superior _____
average _____
inferior _____

Superior average or inferior to what? I cannot compare music with science or psychology and you do not offer any similar courses.
Any comments you might care to make regarding this course would be helpful in making the assessment.

Gentlemen:

I was glad to take this course, because I feel it is necessary to have a well-rounded knowledge. I felt that the course has helped me greatly in appreciating music. I have had ten years of piano and I go to symphony concerts regularly. Near Helen, there were many things I did not know and they were made clear by Dr. Babcock. I feel that a student with no musical background must have found the lectures not only interesting, but also extremely informative and challenging. Dr. Babcock managed to infect the class with his own interest in music and passed on something from his knowledge. I hope you will offer this course again and that you will add many ^{other} music and fine arts courses to your present list. I personally will take any (over)

music course you will offer - if my timetable allows it. Some topics I would be interested in are chamber music, development of opera and general history of music.

I see that you might have problems offering some music courses, because students might lack the necessary background (i.e. might be unable to read music). I would therefore like to attract your attention to a course offered by Dr. Grants (at present the course is non-credit). I have taken Let us do music with Dr. Grants in 73-1 and I found that it is an excellent course for anyone who might lack background in music theory. The course is there and so is a person who can teach it. By accrediting it you will be able to ask for it as a prerequisite to more sophisticated music courses, which, I hope, you will start offering soon.

Again, I hope you will approve G.S. 101 and add to it many other equally interesting music courses.

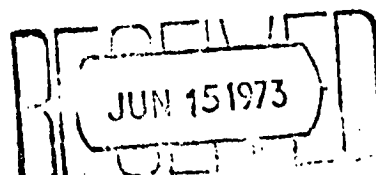
Sincerely
Ivana Khovotnickova
723-03-5549

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 101 - Formal Development of the Symphony.

Did you consider this course to be: superior
average
inferior

Any comments you might care to make regarding this course would be helpful in making the assessment.

In the 4 years I've attended university - one of the most rewarding courses I've taken - not only because the requirements were light by the usual standards - but it was a unique experience to learn by listening. This class was so relaxing - I don't think I missed more than 2 "lectures". Professor Babcock gave us a most informative and quite sufficient outline - in the form of anecdotes about each composer. Absolutely enjoyable - hope it becomes part of the curriculum.



GENERAL STUDIES 101

OBJECTIVES: To familiarize students with the formal concepts of symphony and to provide them with as many examples as possible in tracing the development of symphony from its beginnings to the present. To expose the uninitiated to symphonic music and to give them and students with some musical background an idea of what they are listening to.

CLASS: initial enrollment: 45; final enrollment: 65.

STUDENT EVALUATION: Students were asked to give their own evaluation of the course, not a response to a questionnaire; a questionnaire can be too easily biased by its author.

1. The course was very informative and delightfully enjoyable.
2. The instructor was very knowledgeable, interesting, organized, lectured well, chose good examples. He was approachable for questions concerning any aspect of music-both in the lectures and in his office.
3. He did a commendable job in giving the course.
4. There was a unanimous and strong recommendation that the course be offered again.
5. Almost every criticism indicated the need for more music courses at SFU.
6. This course should be divided in a 2-semester sequence to allow time for more background material and more listening.
7. General opinion was that the playback equipment was inadequate in quality.

INSTRUCTOR'S EVALUATION:

I was indeed surprised and most pleased that this pilot course proved to be so interesting and valuable to the general student population. This reception points up the need for more music courses, general and specific, at this university. The primary goals I had set for the course were obtained. The course was a welcomed change from the usual offerings. A whole new area of interest in the Arts has been started by G.S. 101.

RECOMMENDATIONS:

1. That the material in History of the Symphony be spread over 2 semesters.
2. A 2-semester course in a general history of music be made available to students at SFU.
3. That better sound equipment be made available.
4. That funds continue to be made available for the acquisition of records/tapes to make more representative the library holdings of concert music.

General Studies 200-3

Modern Art and Its Mainsprings: Nineteenth Century - offered by
A. Grants during the 1973-1 semester.

Statistical Data

	initial	final
enrolment - day	76	68
- evening	32	26
- total	108	94

Student Evaluation

The student evaluations for G.S. 200-3 indicated a general satisfaction with the content and instruction for the course. More specifically, the students were highly enthusiastic about a course in the History of Art, but felt that the instruction in the course was only of about average quality.

Faculty Evaluation

Professor Grants considered the course to be highly successful and proposes to offer it again if it is re-approved by Senate (see attached report).

Evaluation of the Undergraduate Studies Committee, Faculty of Interdisciplinary Studies

The Undergraduate Studies Committee reviewed the Professor's evaluation and the student evaluations for the course, and we recommend that the course be offered again.

The Committee noted a marked improvement in the student evaluation of the instruction in the course with that which had been in G.S. 100-3. Thus we feel that the Professor was becoming more comfortable with the new material he was offering in the course and that he was adjusting to the new teaching milieu.

Faculty of Interdisciplinary Studies, Simon Fraser University, May 30, 1973.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 200 - Modern Art and Its Mainsprings - 19th Century.

Did you consider this course to be: superior
average
inferior

Any comments you might care to make regarding this course would be helpful in making the assessment.

Found the course to be very enjoyable. The lectures were interesting and well prepared. Would like to see funds set aside for a better selection and quality of slides. I would not hesitate to recommend this course to my fellow students. Hope to see more courses of this nature in the near future.

Faculty of Interdisciplinary Studies, Simon Fraser University, May 30, 1973.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 200 - Modern Art and its Mainsprings - 19th Century.

Did you consider this course to be: superior X
average
inferior

Any comments you might care to make regarding this course would be helpful in making the assessment.

There are really two points to consider in commenting on this course: First, there is the course itself; and then, there is the manner in which it was taught. I think that simply the fact that it concerned art -- in a university that is sadly bereft of any Fine Arts courses -- ~~gave~~ gave it a great deal of appeal. I found the course ~~highly~~ highly interesting in comparison to many of the other courses offered at Simon Fraser. I also believe the way Mr. Grants ~~chose~~ chose to present the course was extremely interesting and enlightening. However, although Mr. Grants is ~~an~~ extremely likeable and intelligent person I feel ^{he} is unable to communicate his ideas clearly and concisely to a lecture-size audience and this caused a great deal of dissatisfaction ~~with~~ for myself and others. I enjoyed the course, but the lectures (and many tutorials) were abominable -- and this was not due to the inherent technical limitations of the lecture hall.

It was all very sad to wait such long tedious hours ~~for~~ for such brief moments of beauty. ^{yet,} I do hope this ~~is~~ ^{will} not taken as a slur against Mr. Grants -- I find him a very fascinating man ~~on~~ on an individual basis.

According to University regulations, it is necessary to evaluate each new course after its initial presentation. This is done to determine whether or not the course should become a permanent part of the University curriculum. With this in mind we are requesting you to forward your opinion of General Studies 200 - Modern Art and Its Mainsprings - 19th Century.

Did you consider this course to be: superior _____
average _____
inferior _____

Any comments you might care to make regarding this course would be helpful in making the assessment.

first of all, I think the course was very valuable, as the university has no fine Arts dept. and courses like this are very important. I enjoyed the course as it gave me a broader outlook & understanding of art, from which to study further.

However, I felt at times the prof attempted to cover too much (eg. too many slides) so that one got a general idea of different painter's styles, but didn't really learn how to analyse a painting.

Tutorials were useless - very unstimulating - perhaps ^{UNMARKED} SHORT assigned presentations could have corrected this. There were only two assignments - a mid-term exam which was never marked and after which lecture attendance drastically dropped. I don't want to be a flake, but hope they will serve as a corrective for a very valuable course.

G.S. 200 - Modern Art and Its Mainsprings - Nineteenth Century

This introductory course in the history of western European painting covers the main art movements and schools of painting from the 1780's to the 1920's. The course begins with the work of Francisco Goya (1746-1828) and Jacques-Louis David (1748-1825), and ends with the work of the School of Paris. Emphasis is placed on the various theoretical assumptions underlying art movements of the XIXth Century, and on the origins of these assumptions in the XVIIIth Century. The course is designed to develop an awareness of the various different methods of art history, and of such skills as are used by art historians.

Course description by lectures.

I	January 8	Goya as portraitist, physiognomist, and humanist.
II	January 15	Politics and painting: Jacques-Louis David and the French Revolution.
III	January 22	Jean-Auguste-Dominique Ingres: linearism, medievalism, and neoclassicism. The Nazarenes, the Lyonnais, the Pre-Raphaelites: the search for a religious expression. Art Nouveau or Jugendstil.
IV	January 29	Eugene Delacroix, his painting and his <u>Journal</u> . The painters mentioned in the <u>Journal</u> . Delacroix's colour theory.
V	February 5	Turner and Ruskin; Constable and Leslie. Painting literature, and art criticism.
VI	February 12	Naturalism, as the Barbizon painters saw it.
VII	February 19	Naturalism, as Courbet and other "realists" saw it.
VIII	February 26	Naturalism, as Edouard Manet, Daumier, and Degas saw it.
IX	March 5	Divisionism and Impressionism: Seurat, Claude Monet, Renoir, James McNeill Whistler, and Mary Cassatt.
X	March 12	Test.
XI	March 19	Past-impressionists and Symbolists and the Nabis: Vincent Van Gogh, Pissaro, Emile Bernard, Gauguin, Bonnard, Vuillard, and others.
XII	March 26	Gustave Moreau and the Fauves-Vlaminck, Derain, Matisse, and Rouault.
XIII	April 5	Cézanne and Zola; Braque, Picasso, Gertrude Stein, and Cubism.

Comments

The course description and lecture plan will remain the same should the course be offered again.

BibliographyCourse Texts.

There was only one course text, George H. Hamilton's 19th and 20th Century Art.

Suggested Additional Texts.

Marcel Brion, Art of the Romantic Era, 1966.

John Canaday, Lives of the Artists, (volume three) 1972.

Alan Gowan, The Restless Art, 1966.

Comments

G.H. Hamilton's 19th and 20th Century Art, was a poor choice. I chose it at the last moment, after some better course texts proved to be too expensive. Unless some new course text for a study of the kind which I have outlined should appear, I will adopt as course text next time Alan Gowan's The Restless Art. A History of Painters and Painting, 1760-1960. In addition to the course text, the following reading list will be suggested:

Exhibition Catalogues:

1. Goya and His Times, Royal Academy, London, 1963.
2. Piranesi, Northampton, Mass., Smith College Museum of Art, 1961.
3. Gustave Courbet, 1819-1877, Boston: Museum of Fine Arts, 1960.
4. Manet, Philadelphia Museum of Art, 1966.
5. Delacroix, Toronto Art Gallery.
6. Memorial de l'Exposition Eugene Delacroix au Musée du Louvre en 1963, Paris (in French).
7. Eugene Delacroix, Bremen, Kunsthalle, 1968.
8. The Nabis and Their Circle, Minneapolis Institute of Arts, 1962.
9. Odilon Redon, Gustave Moreau, Rodolphe Bresdin, New York, Museum of Modern Art, 1962.
10. The Blue Rider Group, Edinburgh, Royal Scottish Academy, 1960.
11. Gustav Klimt and Egon Schüle, Solomon R. Guggenheim Museum, 1965.
12. Painters of the Brücke, London, The Tate Gallery, 1964.
13. Fernand Leger, 1881-1955, Paris, Musée des Arts Decoratifs, 1956.
14. G. Braque, ("Catalogues of Exhibitions," Vol. VII) Arts Council of Great Britain, 1956.
15. Paths of Abstract Art, Cleveland Museum of Art, 1960.

16. Surrealism, New York, Museum of Modern Art, 1968.

General:

1. F. Novotny, Painting and Sculpture in Europe, 1780-1880 ("Pelican History of Art"), 1960.
2. W. Friedlaender, David to Delacroix, tr. R. Goldwater, Cambridge, Harvard U.P., 1952.
3. H. Honour, Neo-Classicism, Harmondsworth, 1968.
4. K. Andrews, The Nazarenes: A Brotherhood of German Painters, Oxford, 1964.
5. M. Brion, Romantic Art, New York, 1960.
6. K. Clark, The Gothic Revival, An Essay in the History of Taste, New York, (1929), 1960.
7. R. Ironside, Pre-Raphaelite Painters, London, 1948.
8. R.L. Herbert, Barbizon Revisited, Boston, Museum of Fine Arts, 1962.
9. C. Chassé, The Nabis and Their Period, London: Lund Humphries, 1969.
10. R.L. Herbert, Neo-Impressionism, New York, 1968.
11. J. Rewald, Impressionism, New York, 1959.
12. J. Rewald, Past Impressionism, New York, 1962.
13. B.S. Myers, The German Expressionists: A Generation in Revolt, New York, 1957.
14. J. Leymarie, Fauvism: Biographical and Critical Study, Skira, 1959.
15. R. Rosenblum, Cubism and Twentieth Century Art, New York, 1961.
16. C. Greenberg, Art and Culture: Critical Essays, Boston: Beacon Press, 1961.
17. E.P. Richardson, The Way of Western Art, 1771-1914, Cambridge, Mass., 1939.

Monographs:

1. E. du Gue Trapier, Goya and His Letters, New York, 1964.
2. José Lopez-Rey, Goya's Caprichos, 2 vols., Princeton, 1953.
3. D.L. Dowd, Pageant Master of the Republic: J.-L. David and the French Revolution, 1948.
4. R. Huyghe, Delacroix, tr. J. Griffin, New York, 1963.
5. G. Reynolds, Constable, The Natural Painter, New York, 1965.
6. J. Rothenstein and M. Brettin, Turner, New York, 1964.
7. G. Bazin, Corot, Paris, 1951.
8. J. Rewald, Camille Pissaro, New York, 1963.
9. W.C. Seitz, Claude Monet, New York, 1960.
10. D. Sutton, James McNeill Whistler, London, 1966.

11. O. Benesch, Edvard Munch, tr. J. Spencer, London, 1960.
12. R. Goldwater, Paul Gauguin, New York, 1957.
13. W.I. Homer, Seurat and the Science of Painting, M.I.T., 1964.
14. P. Huisman and M.G. Dortu, Lautrec by Lautrec, tr. C. Bellow, New York, 1964.
15. M. Shapiro, Vincent van Gogh, New York, 1950.
16. P. Courthion, Georges Rouault, New York, 1962.
17. W. Haftmann, Emil Walde, tr. N. Guterman, New York, 1959.
18. J. Russell, The World of Matisse 1869-1954, New York, 1968.
19. H.M. Wingler, Oskar Koroschka: The Works of the Painter, Salzburg, 1958.
20. M. Shapiro (ed.), Paul Cezanne, 3rd ed., New York, 1965.
21. A.H. Barr, Jr., Picasso: Fifty Years of His Art, New York, 1946.
22. W. Grahmann, Wassily Kandinsky: Life and Work, tr. N. Guterman, New York, 1958.
23. M. Seuphor, Piet Mondrian: Life and Work, New York, 1956.

Essay Assignments and Test.

Two essay assignments were set: one, a discussion paper on a topic which was selected in a meeting between the student and the instructor. This paper was handed in midway of the semester. The second paper, was due on the last day of lectures, and was to deal with one of the movements in XIXth C. painting. The student was encouraged to establish a link between the earmarks of an art movement and the art historical methods applied to it.

The test was a "visual" test, in which slides were shown for identification of painter, school, title of painting, and for description of the painting in terms of its reference, its expressiveness, and its pictorial properties.

Comments:

It is impossible to judge the success or failure of the final essay assignment. The first paper was to guide the student to material compatible with his other academic pursuits. Art history overlaps with many other fields; or, to put it differently: no other field invites us to roam so widely for a work of art cannot tell its own story unaided; it yields up its message only to persistent inquiry that draws upon all the resources of cultural history, from religion to economics.

There were basically two sorts of reaction by the students to the "visual" test. The majority of students thought that the test aided them in their study. But a few of them expressed their displeasure at having to "waste their time".

Course Enrolment

Total course enrolment was 94
course enrolment by faculties:

Arts	79
Education	12
G.S.	2
Science	<u>1</u>
	94

Course enrolment by disciplines in the Faculty of Arts:

Geography	1
Commerce	1
Archaeology	2
Modern Languages	2
Philosophy	2
Psychology	4
History	8
English	44
Undisclosed	<u>15</u>
	79

Enrolment figures by year of admission to the University:

1973 - 12	1970 - 6	1967 - 4
1972 - 35	1969 - 9	1966 - 3
1971 - 15	1968 - 7	1965 - 3

Total 94

Comments

I am puzzled by the large enrolment of students majoring in English. It may be a carry-over from the last semester. Or it may indicate that the real interest of those from the Department of English is in Art History. There is again a heavy enrolment of "upper level" students, but not quite as out of the balance with the enrolment of students of the level at which the course is directed.

Slide and Picture Collections. Projecting Equipment.

Approximately 100 new slides were made for this course. There was a real need for more slides to illustrate specific points. Impossibility of dimming of lights in the lecture theatre (9201 AQ) presented a problem during tests. This fault of the large lecture theatres can be corrected with very little expenditure.

There is also need for slide housing cabinets, and for better projecting equipment.